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that "all improvement of memory consists in the improvement of one's habitual methods of recording facts."

The experiments of the last study in this volume were made on the illusion of the length of a cylinder, the T-illusion, the Mueller-Lyer illusion, and the illusion of distance between circles. The subjects were taken through a course of training in each illusion with a view to determining whether continued observation and study of the illusion would cause it to diminish. The investigation showed that so long as the observer has no knowledge of the existence of the illusion it persists with undiminished force. There were no exceptions to this rule. Those who have a knowledge of the illusion are less likely to decrease the illusion by practise if they are capable of maintaining a "perceptual attitude." One who knows the illusion can learn to make proper correction for it in a judgment. "Such correction process is at first focal in consciousness, but soon becomes so automatic that the closest introspection may not trace the correction process involved in the form of an allowance for the illusion." This study contains many interesting observations of details.

A. LIPSKY.

NEW YORK CITY.

The Problem of Form in Painting and Sculpture. ADOLF HILDEBRAND.

Translated by Max Meyer and Robert Morris Ogden. New York: G. E. Stechert & Co. 1907. Pp. 138.

This first English edition of Hildebrand's monograph will make more accessible to students a famous and valuable contribution to esthetics. The work is translated into clear and agreeable English. (There is, however, a serious typographical error on page 61 which makes some seven or eight lines quite unintelligible.) It contains thirty illustrations and a portrait of the author, and is prefaced by a short biographical sketch of the author. Although the first German edition appeared in 1893 and the English translation is now more than a year old, one may, perhaps, be forgiven for indicating something of the contents.

The artist must make his composition look, not as a group would in stereoscopic vision, but as it would look if projected at a distance and hence flattened into a plane. This is the visual projection or *Fernbild* of which Hildebrand makes so much. Further: "The value of a picture does not depend on the success of a deception, as does the popular value of a panorama, but on the intensity of the unitary spatial suggestiveness concentrated in it." "The aim—the presentation of a general idea of space by means of a visual perception—is the same for painter and sculptor, and the work of each is directed by the same subjective requirements, however different may be their means of representation." Objects, he says, must be arranged in unified planes or layers of space as in relief-work. The third dimension is represented by a series of these layers one behind the other.

Discussing "Form as Interpretation of Life," he says that a great many expressive movements or gestures are not available for art because they do not lend themselves to clear visual impressions. "The artistic

unity of a group never depends on a relationship of parts resting solely on the functional or dramatic motive of the piece. What holds it together is rather its assertion of an ideal spatial unity in contrast with the surrounding space."

The book ends with a chapter on "Sculpture in Stone" which discusses the difference in the process of artistic imagination which arises from cutting a statue out of stone instead of modelling it in clay. It is an interesting addition to the psychology of imagination.

KATE GORDON.

WINNEBAGO, WIS.

JOURNALS AND NEW BOOKS

THE PHILOSOPHICAL REVIEW. January, 1909. *Change and the Changeless* (pp. 1-22): H. A. OVERSTREET. - Reality must be conceived as both changeless and changing. Change as hitherto condemned is of the type that disintegrates or augments. Creative work (complete self-expression) is a type of change that gives worth to personality and can be predicated of a perfect being. *The Interpretation of the Apology* (pp. 23-37): THEODORE DE LAGUNA. - Plato's purpose was not merely to describe a dramatic episode. The "Apology" is a defense of the philosophical life. It was written at a period of greater maturity than has generally been supposed. *Some Notes on the Evolution of Religion* (pp. 38-47): IRVING KING. - The evolution of religion has been supposed to follow a determinate course through certain stages in a particular order. There is no reason to take this program seriously. The form of a people's religion depends on physical conditions and community interests. The Todas have lost their old religion and are evolving a new one appropriate to their present occupations. *The Third International Congress of Philosophy* (pp. 48-58): A. C. ARMSTRONG. - Philosophy seemed to be no longer on the defensive. It was generally felt that philosophy has a mission in connection with the general culture of the age. Especially noteworthy was the tendency to emphasize the selective, volitional, personal factors in thought and existence. There was great interest in pragmatism. The paper of Professor Schiller aroused a heated discussion. *Reviews of Books*: James Adam, *The Religious Teachers of Greece*: PAUL SHOREY. H. Driesch, *The Science and Philosophy of the Organism*: E. G. SPAULDING. O. Ewald, *Kants kritischer Idealismus als Grundlage von Erkenntnistheorie und Ethik*: B. H. BODE. E. B. Bax, *The Roots of Reality*: A. O. LOVEJOY. *Notices of New Books. Summaries of Articles. Notes.* Bordeaux, J. *Pragmatisme et modernisme*. Paris: Felix Alcan. 1909. Pp. vii + 236. 2.50 fr.

Crozier, John Beattie. *My Inner Life*. 2 vols. Longmans, Green & Co. 1908. Pp. xiv + 288; ix + 288-562.